THE OFFICIAL
DOCTOR WHO
MAGAZINE
THE MAGAZINE OF TIME AND SPACE
No 86
MAR
60p
MORE NEW SEASON PREVIEWS
RESURRECTION OF THE DALEKS & PLANET OF FIRE
EXCLUSIVE INTERVIEW WITH CAROLE ANN FORD
DOCTOR WHO ARCHIVES DESTINY OF THE DALEKS
PLUS ALL YOUR FAVOURITE REGULAR FEATURES
THE PETER DAVISON ERA IN FULL COLOUR

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March 1984 issue
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MATRIX DATA BANK 37
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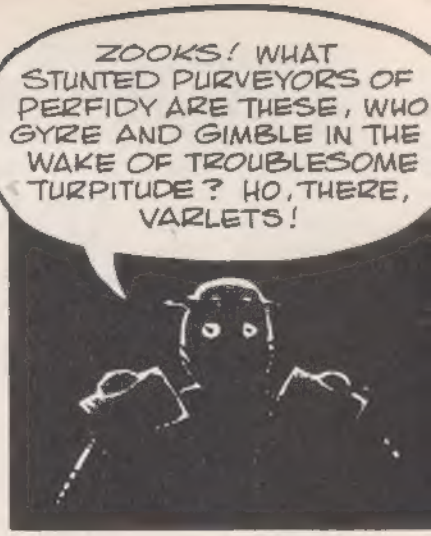

ZOOKS! WHAT STUNTED PURVEYORS OF PERFIDY ARE THESE, WHO GYRE AND GIMBLE IN THE WAKE OF TROUBLESOME TURPITUDE? HO, THERE, VARLETS!

DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

MY KIND OF TOWN

Is Chicago really Gallifrey? If so there's little wonder to why the Doctor left and Romana didn't want to go back. Judging by the local's treatment of tourists, we didn't need to worry on how Leela would fit in.

The only comment I'll make on the Spirit of Lights' "Ultimate Celebration", is that the *Doctor Who* people were absolutely marvellous. Thank you so much to the guests that made the hell con-goers went through worth it. And extra-special thanks to John Nathan-Turner for bringing *Shada*, a welcome treat.

Lydia T. Pickle,
Phoenix,
U.S.A.

MODEL ARMY

Please find enclosed (above) a photo which I think you will find very interesting.

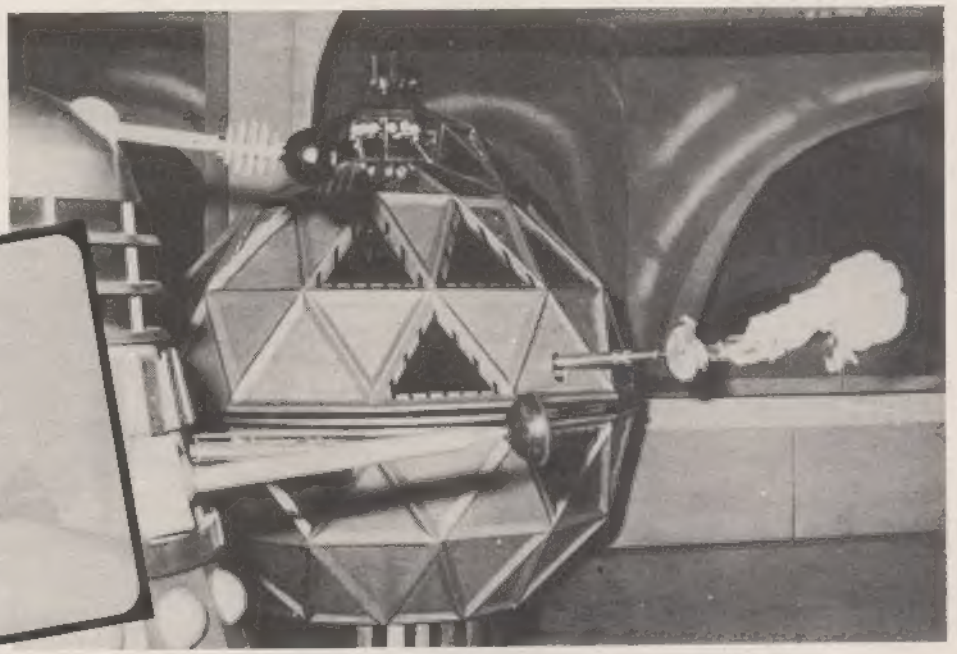
It is of course the *ultra rare* (and I am not just saying that because I have one) 'Herts Plastic Moulders' Mechanoid, which was the companion toy to the Dalek. To my knowledge the only other *Doctor Who* alien/monster/robot, call it what you will, to be presented in a model form.

The Mechanoid is a darkish green colour with orange arms which swing outwards from the side. The arms can also fit snug into the middle recess. The Flamethrower Gun is also modelled of orange plastic and can swivel due to a ball and socket arrangement. It moves on three wheels at the base of the toy.

It is approximately six-and-a-quarter inches tall, roughly one inch smaller than the Dalek, and was sold in a clear plastic bag with card-holder which declares "Beware Dalek, I am a Mechanoid, I will fight you!" (Great stuff!) The header card is green with white writing over a black backdrop.

That's about it on the Mechanoid. I do hope that you can use the photo in your magazine.

Mick Hall,
Stopsley,
Beds.



WRITE TO REPLY

After watching *Tomorrow's World* (the one about colouring Laurel and Hardy films) an idea came to mind about adding colour to old Hartnell and Troughton episodes of *Doctor Who*. I know this might be an expensive venture, but the viewing figures would be enormous and it would pay for itself.

Issue 84. Marvellous, only I think the article on the Dalek films was a bit long, but it was a good one anyway. The strip, *The Moderator*, is excellent. It's good to see it going on to the funny side. *Doctor Who?* was very amusing, only I don't think a short-sighted kid could destroy a Sontaran invasion by putting 10p in their ears!

A Ship Called Sudden Death was good. Brilliant to see Big Cat, Cool Breeze, Bruce and Machine Head back.

I have collected your magazine since it went monthly way back in 1981 and I can say that it has improved considerably since then. There was one advantage then though, you replied to the letters received. Please (and that's a big please) can you reply to this month's batch?

Jeremy Hall (12),
Macclesfield,
Cheshire.

We usually like to keep the Letters *page as an open forum for reader's comments, criticisms and opinions on all aspects of* Doctor Who *without any editorial interference, but because you demanded it here's a reply. Jolly good idea about colouring old* Doctor Who *adventures, it would certainly brighten up* The Celestial Toyroom.

EUREKA!

The evolutionary origins of the Gallifreyan humanoids has long puzzled Terran biologists. I am happy to announce that the problem is now solved.

At first glance, Gallifreyans would appear to be closely related to the primate family, but more detailed investigation has disproved this hypothesis (My thanks are due primarily to Dr Henderson, at present a consultant at Ashbridge Cottage Hospital, the first Terran scientist to study offworld anatomy in any detail).

Dr Henderson discoverd that the Gallifreyan cardiovascular system is completely different from any vertebrate lifeform on Earth, having two pumping mechanisms (in vulgar parlance, hearts). He does not mention in his somewhat confused report whether the two hearts act separately, forming a double system, or together, one pumping blood from the lungs to the body, the other from the body to the lungs, but from my own observation I would say that the latter is the most likely, as if the former were true all Gallifreyans would have exceedingly florid complexions, which they do not.

My breakthrough came when, instead of following other researchers footsteps through the chordate phylum, a well-trodden and barren

track, I turned to the invertebrate phyla and, in among the molluscs, found a family of creatures with unusually high intelligence, an *internal* skeleton, atypically efficient eyes and nervous system, and *two hearts*, functioning as described latterly above. The cephalod family, in other words.

The Doctor is therefore a member of an unique species – the humanoid octopoids of Gallifrey.

Callufrax.

IDIOT'S DELIGHT

The members of I.D.I.O.T. (*Doctor Who Letters*, issue 81) are stupid. I.D.I.O.T. 'is daft insanity over thighs'. As for the picture, how can you have a full-length picture of Turlough and the Doctor without thighs? Are they supposed to remove them first?

Sharon Collings,
Southampton,
Hants.

ANOTHER TWIN DILEMMA?

Congratulations on keeping up the high standards that you set yourself from issue 50 onwards. By now, it must be extremely difficult for you to find material for original and informative articles but you are doing the job admirably. If you will forgive the worn-out cliche, keep up the good work!

I must say that Colin Baker is a very interesting choice for the role of the Doctor. Even more interesting is John Nathan-Turner's decision to give him a whole story at the end of the next season. Seeing as *The Twin Dilemma* is going to be recorded in January, will J.N.T. and crew have enough time to think out the new Doctor's character and costume properly?

By the way, can I really be the only person who has noticed the astonishing similarities between that wonderful fantasy series *The Avengers* and the first Jon Pertwee season of *Doctor Who*? I can't be! Look at the main characters: both John Steed and the Doctor are sophisticated, debonair and outrageously over-dressed. They both have slinky, leggy and intelligent female companions. Steed drove a vintage but powerful car, as did the third Doctor. Both Steed and the Doctor are backed by a semi-secret organisation. Even some of the stories are interchangeable: *Spearhead From Space* could, with a few modifications, quite easily be an *Avengers* story, whilst *Invasion of the Earthmen*, a Terry Nation story about a group of deep-frozen warriors who will be resuscitated when it becomes possible to invade other planets, could easily be a *Doctor Who* story.

The Avengers finished in 1969; the first Jon Pertwee season started in 1970. Was Barry Letts trying to capitalise on the success of the former? I think we should be told.

Sinclair McKay,
London.

The biggest similarity between Doctor Who *and* The Avengers *is they are both highly imaginative British science fiction series, and features on these two (and the cult programme,* The Prisoner*) can currently be found in the Television Special edition of* **Starburst** *magazine (Issue 67 on sale now!).*

Facing page: *Reader Mick Hall's picture of an "ultra rare" toy Mechanoid, next to a shot of how this* Doctor Who *creation appeared in the series.*
Above: *A scene from the forthcoming new season adventure,* Planet of Fire *(see preview on page 36), featuring Turlough in shorts.*

GALLIFREY GUARDIAN

A SHADOWY TALE

Who remembers the Shadow, servant of the evil Black Guardian, who appeared to be destroyed by his angry master at the end of the 1979 story, *The Armaggedon Factor*? Well, reader Steven Cooper clearly does and has pointed out an interesting coincidence that cropped up in the most recent story to feature the Guardians, *Enlightenment*. In that story, you may remember there were a race of beings called Eternals, over whom the Guardians seemed to have control. The ship on which most of the action took place belonged to Captain Striker and was called *The Shadow*, and although Striker was by no means as much in the pay of the Black Guardian as Captain Wrack of the Bucaneer, the Doctor did seem quite determined to stop Striker winning the race. An interesting point, has anyone else ever spotted such coincidences?

TWIN CAST

Further to last month's brief report on the seventh and final story of the twenty-first season, *The Twin Dilemma*, a couple of guest stars have been announced. First up, playing the part of Hugo, is Kevin McNally who was in the BBC TV series *Diana*. Also appearing is that great 'very English' actor, Maurice Denham, as Edgeworth, who many of you may have seen in the BBC's superb production of *The Old Men At The Zoo* last year. And to live up to its title, the story also features a set of real twins.

THE TALONS OF GREED

A sad postscript to the otherwise hugely successful *Spirit of Light Doctor Who* Convention in Chicago last November was the theft of several items from the prop room on the Sunday evening.

The three items stolen were all from the private collection of Larry Wauchop, one of the convention's organisers, and a fan of the series in America from the days when Jon Pertwee was known in the role of the Doctor over there.

Each one of the items is very precious to Larry who would appreciate greatly hearing from anyone who can help trace their whereabouts.

The first item stolen is a framed cover of *The Radio Times* showing William Hartnell, Patrick Troughton and Jon Pertwee in a preview for *The Three Doctors*.

Item two is a *Giant Maggot* from the serial *The Green Death*. Originally the property of Jon Pertwee, the maggot was won by Larry in a 1977 charity raffle to raise money for the Water Rats, organised by the Doctor Who Appreciation Society.

Finally item three is a Cyberman helmet from the 1967 series *The Moonbase* which Larry had purchased at the Longleat auction for a three figure sum of money.

If any USA **Doctor Who Magazine** readers can help trace these items they will find a very grateful Larry Wauchop at 1337 W. Fargo apt. 6-B, Chicago, Illinois 60626.

TOTALLY TASTELESS . . .

. . . is how producer John Nathan-Turner describes the costume to be worn by new Doctor, Colin Baker. However, Mr Nathan-Turner assures me that one thing the Doctor won't be wearing are any of the producer's infamous Hawaiian shirts! Colin Baker's costume has been designed by Pat Godfrey, nee Fisher.

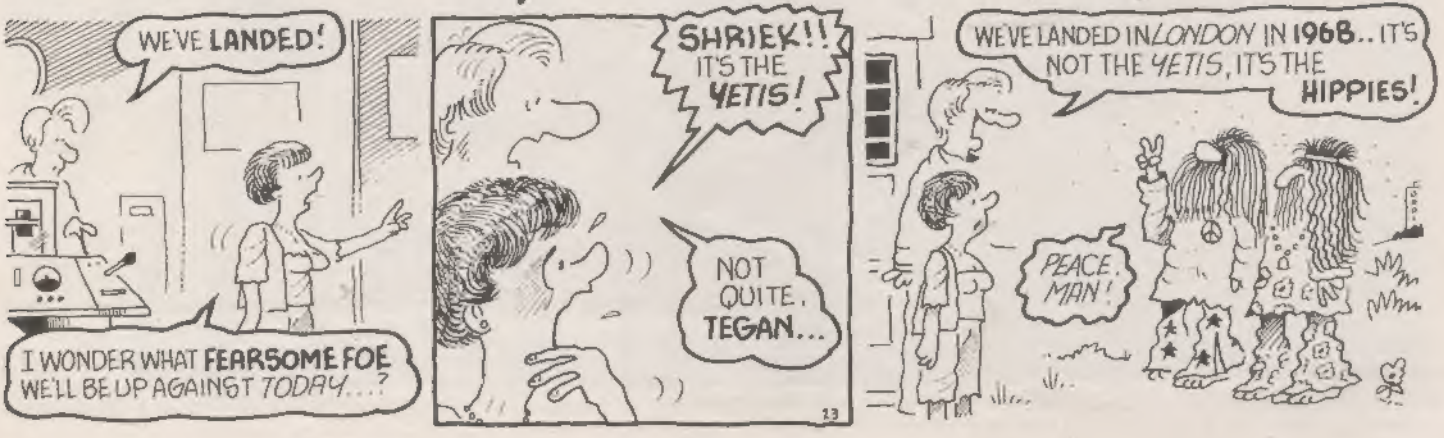
QUOTE OF THE MONTH

Before we look at this month's quote, a reminder to send in your favourite quotes. For each we print, the sender will win a prize. Last month's was from *Pyramids of Mars* episode three and this month's goes something like: "Oh yes, I like the Doctor; it's funny but as soon as he walked in I thought that you could trust him. But why does he wear those funny clothes?"

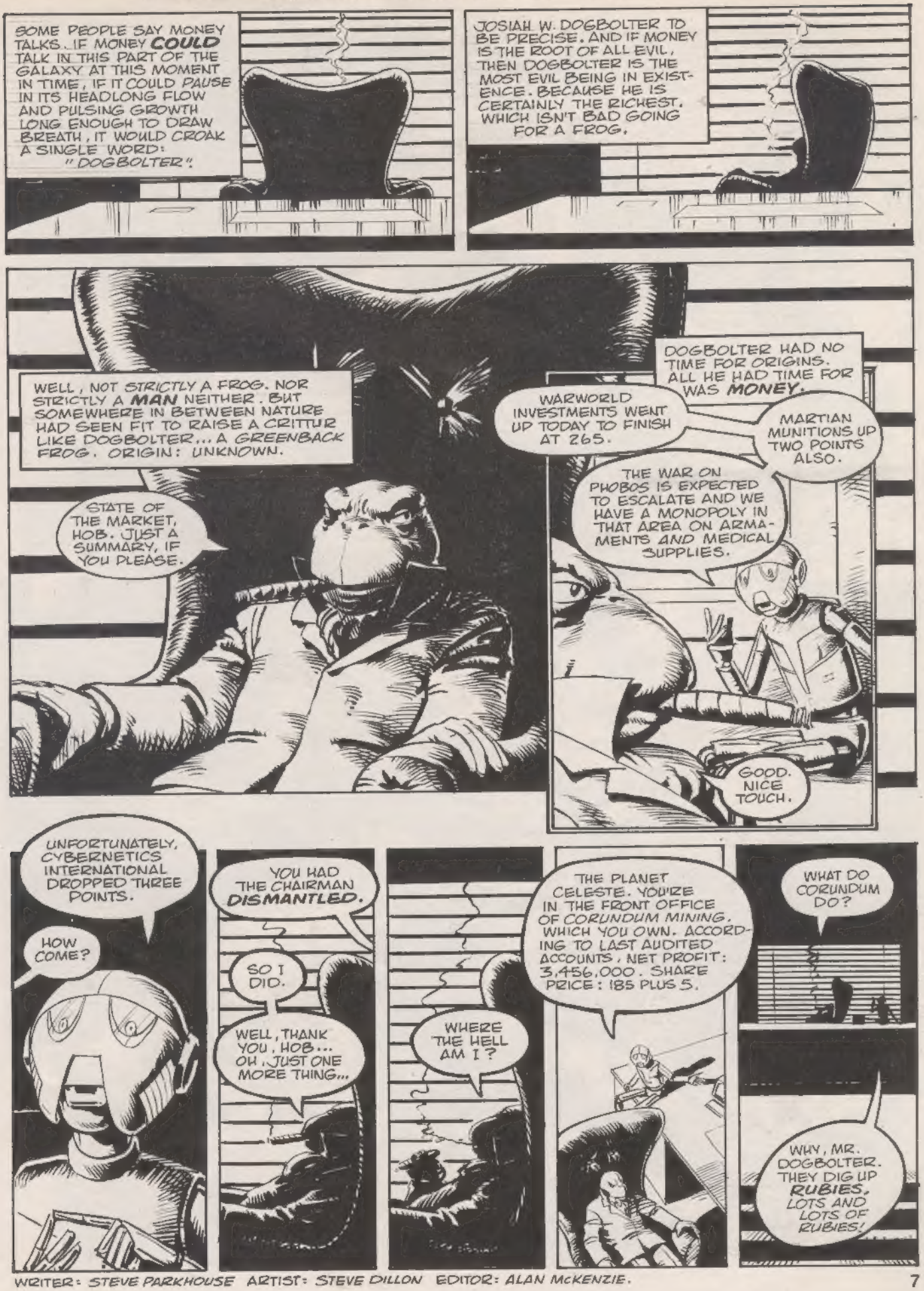
COMMERCIAL DOCTOR WHO?

No, not a reference to the absolute plethora of merchandise available at the Chicago *Doctor Who* convention last November (most of which, sadly isn't available to the British fans) but in fact a piece of news from long time fan Tony Dexter. Yes, folks, at one point good old ITV once considered making *Doctor Who* themselves, but thankfully didn't. In his book *With An Independant Air*, Howard Thomas, then managing director of ABC Television and the man responsible for coaxing *Doctor Who* co-creator Sydney Newman over to this country, explains how the IBA frequently objected to material in children's programmes. "We were then," he says, "considering a programme called *Doctor Who*. But we came to the conclusion that the Authority would never allow us to broadcast it. When Sydney Newman joined the BBC he took *Doctor Who* with him." The rest, as they say, is history.

DOCTOR WHO? by Tim Quinn & Dicky Howett


WE'VE LANDED!
I WONDER WHAT FEARSOME FOE WE'LL BE UP AGAINST TODAY...?
SHRIEK!! IT'S THE YETIS!
NOT QUITE. TEGAN...
13
WE'VE LANDED IN LONDON IN 1968.. IT'S NOT THE YETIS, IT'S THE HIPPIES!
PEACE, MAN!

THE·MODERATOR Part·Two


SOME PEOPLE SAY MONEY TALKS. IF MONEY COULD TALK IN THIS PART OF THE GALAXY AT THIS MOMENT IN TIME, IF IT COULD PAUSE IN ITS HEADLONG FLOW AND PULSING GROWTH LONG ENOUGH TO DRAW BREATH, IT WOULD CROAK A SINGLE WORD: "DOGBOLTER".
JOSIAH W. DOGBOLTER TO BE PRECISE. AND IF MONEY IS THE ROOT OF ALL EVIL, THEN DOGBOLTER IS THE MOST EVIL BEING IN EXISTENCE. BECAUSE HE IS CERTAINLY THE RICHEST. WHICH ISN'T BAD GOING FOR A FROG.
WELL, NOT STRICTLY A FROG. NOR STRICTLY A MAN NEITHER. BUT SOMEWHERE IN BETWEEN NATURE HAD SEEN FIT TO RAISE A CRITTUR LIKE DOGBOLTER... A GREENBACK FROG. ORIGIN: UNKNOWN.
DOGBOLTER HAD NO TIME FOR ORIGINS. ALL HE HAD TIME FOR WAS MONEY.
STATE OF THE MARKET, HOB. JUST A SUMMARY, IF YOU PLEASE.
WARWORLD INVESTMENTS WENT UP TODAY TO FINISH AT 265.
MARTIAN MUNITIONS UP TWO POINTS ALSO.
THE WAR ON PHOBOS IS EXPECTED TO ESCALATE AND WE HAVE A MONOPOLY IN THAT AREA ON ARMAMENTS AND MEDICAL SUPPLIES.
GOOD. NICE TOUCH.
UNFORTUNATELY, CYBERNETICS INTERNATIONAL DROPPED THREE POINTS.
HOW COME?
YOU HAD THE CHAIRMAN DISMANTLED.
SO I DID.
WELL, THANK YOU, HOB... OH, JUST ONE MORE THING...
WHERE THE HELL AM I?
THE PLANET CELESTE. YOU'RE IN THE FRONT OFFICE OF CORUNDUM MINING, WHICH YOU OWN. ACCORDING TO LAST AUDITED ACCOUNTS, NET PROFIT: 3,456,000. SHARE PRICE: 185 PLUS 5.
WHAT DO CORUNDUM DO?
WHY, MR. DOGBOLTER. THEY DIG UP RUBIES, LOTS AND LOTS OF RUBIES!

WRITER: STEVE PARKHOUSE ARTIST: STEVE DILLON EDITOR: ALAN McKENZIE.

"RIGHT, HOB. IT'S ALL COMING BACK TO ME. THEY'RE HAVING TROUBLE WITH THE MOLES. RIOTS, BREAK-OUTS, THAT KIND OF THING."
"YESSIR. SINCE YOU WERE PASSING YOU DECIDED TO LOOK IN."
"GIVE ME AN UPDATE, HOB."
"THE MOLES TRIED TO TUNNEL OUT THROUGH THE MAIN COMPOUND. THE GAUNTS DISCOVERED THE ATTEMPT AND MANAGED TO CONTAIN THEM. FIGHTING HAS GOT OUT OF HAND."
THEY'VE PUT IN A WREKKA TO DEAL WITH THE CULPRITS.
A WREKKA. A FRONT-LINE COMBAT ROBOT, A COMBINATION SAPPER/INFANTRYMAN. ARMOUR, INFRA-RED VISION, OVER 300 CONCEALED WEAPONS FROM THE MOST SOPHISTICATED HEAT-SENSITIVE GRENADE TO A 3FT. LONG DISEMBOWELLING SPIKE.

JUST ONE PROBLEM. THIS WREKKA HAD BEEN PULLED OUT OF FRONT-LINE DUTY BECAUSE OF BRAIN DAMAGE.
HEH, HEH!
THE THING WAS INSANE. AS MAD AS A MOONCALF.
ZOUNDS! REPENT THY TRANSGRESSIONS, O HEARTS OF DARKNESS! LEST IN TEARFUL SUPPLICATION THY WAYS REGRET! YOU BET!
ONWARD! REMEMBER THE ALAMO!
AT THAT MOMENT, DEEP BENEATH THE WREKKA'S HEAVY FEET...
HEY, DOC. DID YOU HEAR THAT NOISE?
YES. IT SOUNDED LIKE THE CLANKING OF CHAINS.
BOY, THAT'S ALL WE NEED. A HAUNTED TUNNEL.
SSHHH!
"WE'D BETTER GO BACK, GUS. THERE ARE GAUNTS EVERYWHERE. I'D RATHER NOT ADVERTISE OUR PRESENCE."

THERE'S ANOTHER PASSAGE BACK THERE...
ZOOKS! WHAT STUNTED PURVEYORS OF PERFIDY ARE THESE, WHO GYRE AND GIMBLE IN THE WAKE OF TROUBLESOME TURPITUDE? HO, THERE, VARLETS!
GUS...
DON'T TELL ME, DOC... I THINK I ALREADY KNOW...
RUN!
HALT! DESIST! CEASE AND SUCHLIKE! STAY THY TREAD!
STOP OR I SHOOT, YOU DIRTY RATS!
WHO'S THERE? PUT DOWN THAT WEAPON AND COME OUT!
COME OUT AND YOU WON'T BE HARMED!

turn to page 31

DESTINY OF THE DALEKS

EPISODE ONE

With the TARDIS guidance systems randomised to avert detection by the Black Guardian of Time, the ship is now heading to an unpredetermined destination. The Doctor is attempting to rectify a fault in K-9's vocal circuits when a familiar figure enters the control room. It appears to be the Princess Astra but upon questioning she names herself as Romana, now in the process of regenerating to select a form more pleasing to the Doctor. At first the Doctor protests but then further experiments only lead to continuing grumbles. Romana eventually 'locks' her body in the shape of the Atrian Princess. Further discourse is halted as the TARDIS materialises at the foot of a cliff on a bleak and inhospitable planet.

The sensors indicate high proportions of radiation and seismic activity so, taking pills to counteract the former, they cautiously leave the ship, leaving behind a partially re-built K-9. As the two explore this desolate landscape the Doctor is haunted by a feeling of *deja-vu* though he cannot yet put a name to this world. Venturing further on the pair come upon the ruins of an old city, but their explorations are first interrupted by ground tremors, seemingly from some underground source, and then by the arrival of a burial party. Thin, pallid and dressed in filthy rags, the group lay to rest the body of a companion beneath a pile of stones. When the party has gone the Doctor performs a crude post-mortem on the corpse only to find that the creature died not from radiation, but from exhaustion and malnutrition. He and Romana are about to recommence their trek when a whirling sound diverts their attention. Looking up they watch fascinated as a large diamond-shaped spacecraft descends from the sky. As beams of energy hold the ship upright, powerful rotors on the vessel's underside cut into the hard ground, burying the craft until only its top superstructure is visible. Intrigued, the Doctor and Romana hasten across the bleak land to receive the newcomers.

A series of explosions by their feet discourage the pair's advances and they seek shelter in the city ruins. This proves no source of safety either. The tremors and the explosions have weakened the masonry and the Doctor is unable to evade a falling column which pins him to the ground. Too heavy for Romana to lift off, the Doctor instructs her to fetch K-9. As the girl leaves, the Doctor settles back to read a book. He has not read far though before a feeling of being watched gets abrupt confirmation. Three graceful, humanoid figures, uniformly dressed in white and bearing advanced weapons, have entered the room.

Unbeknown to Romana, she is being followed by Tyssan, one of the ragged semi-zombies glimpsed earlier. Reaching the base of the cliff another setback confronts her as a rockfall makes access to the TARDIS doors impossible. Unable to summon K-9 Romana has no alternative but to return to the city – with Tyssan still in pursuit.

His pressing problem relieved, the Doctor is now in the company of the dark-skinned Movellans aboard their gleaming ship. Here he discovers at last why he thinks he has been here before, the planet is none other than Skaro, though for now the Movellans are declining to give the reason for their mission here.

Finding the Doctor gone, Romana is searching the gutted room when she is startled by the entry of Tyssan. Backing away from this menacing figure she stumbles and falls shrieking down a sheer duct leading to the lower levels of the city. Shaken, but unhurt, Romana is evaluating her ►

new environment when she becomes aware of a cyclical vibration coming ever nearer. A wall of rock in front of her begins resonating ever more violently and suddenly it shatters and from beyond emerge the squat shapes of three Daleks, their guns levelled directly at her.

EPISODE TWO

Terrified, Romana is taken prisoner by the Daleks and is subjected to an extensive interrogation. Fortunately for her the Daleks accept her answers and she is adjudged no threat to their operations. She will join the rest of the slave labour force. Assigned to the task of clearing rocks from the Daleks' drilling site, Romana finds Time Lord Tassan with two others, slaves Veldon and Jad. They warn her there is no chance of escape, the penalty would be death for many other prisoners if she tries. With realisation beginning to affect her now, Romana grimly wonders of her own chances of survival.

Aboard the Movellan spice vessel, the Doctor has just found out from Commander Sharrel that the mission is considered against the Daleks when a prisoner is brought in. It is Tassan who, at this time, is described by his name and former status as a star shipping merchant from Earth before the collapse with exhausted Time Lords somewhat recovered he tells his story, and with mention of Romana's capture. At once the Doctor indicates his intention to head for the Dalek base from Sharrel, who is told secretly why the Daleks have returned to their home world, and particularly to the city of their first creation, assigns a team to go with them.

The Daleks are very near to their objective now, but they are diverted by an attack alert. One of the Movellans left to guard the city exit is exterminated by a Dalek patrol, but the station emergency system temporarily emptied the operations room, giving unopposed entry to the Doctor's party. While Tassan reveals the discovery of some explosive packs, the Doctor locates a map showing the old Kaled city.

Already a horrible suspicion is forming in his mind as to what the Daleks are searching for. He knows a mission of great importance will lower levels without the need for complex excavations. As the Daleks return to their control room the Doctor leads Tyssan and the Movellan Agella to a path not trodden for thousands of years. *En route* they encounter Romana who had regenerated by stopping her two time hearts in that had been removed from the work force. She joins the group as they descend ever further into the heart of the Dalek's birthplace. Stepping through an archway the Doctor's theories are proved right. Covered in dust and cobwebs but undetected by the passing of centuries, sits the body of Davros creator of the Daleks. As the drilling operation begins mew a fading heap of rubble crumbles and apparently kills Agella. Occupied with her body the Doctor and Tyssan fail to notice the previously inert body of Davros slowly coming back to life.

EPISODE THREE

With the Daleks now very close to this chamber there is little time for the Doctor and Davros to exchange greetings. Hastily the Doctor grabs Davros' chair and wheels him away. Unfortunately rock falls have sealed the passageway and the only other exit from the bunker is too small to admit Davros. Despatching Tyssan and Romana the Doctor sets about stalling the Daleks with an explosive device until the Movellans can effect a rescue.

The intervening centuries have made Davros no less megalomaniacal he still has grand plans for the Dalek conquest of all space and time. Apparently when Davros was "exterminated" the Daleks had only destroyed his primary life-support systems. The secondary systems had cut in regenerating body tissue and then holding the body in suspended animation until the time when Davros would be needed again. Now it would seem that time has arisen as the Movellans pose the greatest danger so far to the survival of the Dalek creed.

The Daleks locate the Doctor but they cannot threaten him directly while he holds a bomb so close to Davros. So they try to force his surrender by systematically exterminating groups of slave workers. Unable to stomach this slaughter the Doctor agrees to release Davros but only if the slaves are freed and he himself is given time to escape. Davros commands the Daleks to accept the Doctor can be dealt with later.

Encountering patrolling Daleks, Romana and Tyssan have split up with the former reaching the Movellan ship first. Sharrel is aware now that the Daleks have sought Davros and his attitude to Romana is now subtly different. Realising that the Doctor is also a robotics genius the Movellans want to capture him. As Romana turns to flee she is stunned by the weapon carried by Agella who by rights should be dead. Issuing instructions for the Doctor to be captured, Sharrel watches as Lan demonstrates the Movellans Nove Device within a protective shield. If the weapon was actuated outside the this tube it would set fire to the very wind itself.

Encountering Tyssan the Doctor is narrowly saved from a Dalek patrol by a Movellan guard who then tries to take the Doctor prisoner. Playing a hunch the Doctor neutralises his captor by removing a power pack worn on its belt. At once the Movellan collapses - like the Daleks being just a sophisticated Robot.

Fearing for Romana the Doctor hurries to the space ship but is horrified to find the gir ➤

Far left. *A lookout for intelligent life on the bleak and inhospitable surface of the planet Skaro.* Above left *Three impressive-looking Movellans.* Below left: *The Doctor makes a point.* Above *The Doctor and Romana.* Below *A portrait of Agella.*

unconscious inside the protective tube housing the Nova Device – and the weapon is counting down to firing point. Desperately the Doctor wrestles to free his companion.

EPISODE FOUR

The Movellans stun the Doctor and then take him and Romana to their ship. Sharrel instructs Lan to take the Device, fully armed, and then use it once the ship is in flight to destroy Skaro, the Daleks and Davros.

Meantime, Davros has been evaluating the Daleks progress over the centuries while he awaits the space cruiser that will take him to the rest of the Dalek fleet in deep space. From a computer sphere Davros learns that for hundreds of years the Daleks and the Movellans have been battling for supremacy in the cosmos without a shot being fired. Their two computerised battle fleets are in total impasse, having been programmed with logical, resolute races. So evenly matched are both sides that each can counter and negate any move made by the other. Thus Davros is needed to introduce the random human element into the Daleks. This he vows to do, but he also deduces that the Movellans will try to use the Doctor in the same way. To avoid the impasse continuing, the Movellan ship must be destroyed before it can lift off.

Davros organises all the Daleks, but one, into a suicide mission. Each will be loaded with mining bombs and they are to arrange themselves around the space vessel where, once positioned, Davros will remotely detonate the bombs, destroying ship and Daleks.

All this time, Tyssan has not been idle. Organising the freed slaves, the first aim is to overpower the Movellan expedition. Lan is the first victim, then Agella, and finally the whole crew of the ship itself, whom they defeat by sheer weight of numbers, plus some timely help from the Doctor's dog whistle. Leaving Romana to help Tyssan ready the craft, the Doctor goes back to the Dalek city for a final confrontation with Davros. There he learns of the plan to destroy the Movellan craft but before he can do anything to help, he is stopped by the one remaining Dalek guard. Davros awaits his destiny.

Romana, meantime, has troubles of her own. Sharrel is not among the deactivated robots and is, in fact, on his way to trigger the Nova Device by hand. Leaving Tyssan and the slaves to stem the advancing suicide Daleks, she single-handedly pursues and halts the single-minded Movellan by engaging in hand-to-hand combat until she can reach and remove his power pack.

Elsewhere, the Doctor turns the tables on Davros by using his hat and a mining bomb to confuse and destroy the Dalek guard. Then, pressing a switch on Davros' chair, he sets off the half-megaton of explosives born by the Dalek attack party before they can reach the Movellan ship.

The crisis is over and it is time for Tyssan to take over. With Davros frozen inside a cryogenic chamber until his trial on Earth for crimes against sentient life, the Movellan ship lifts off to take the slaves back to their homes. All that is left now for the Doctor to do is clear the remaining rubble from the TARDIS doorway (partially cleared by the slaves) and then head off again into the Time Vortex for a new adventure. ●

Left: *Susanne Daniele as Agella, a Movellan.*
Right: *Lalla Ward as Romana.*

GREAT NEWS ⁘ GREAT NEWS

FOR ALL DOCTOR WHO FANS

The first serious analysis of the Doctor Who phenomenon ever written

DOCTOR WHO

The Unfolding Text

John Tulloch and Manuel Alvarado

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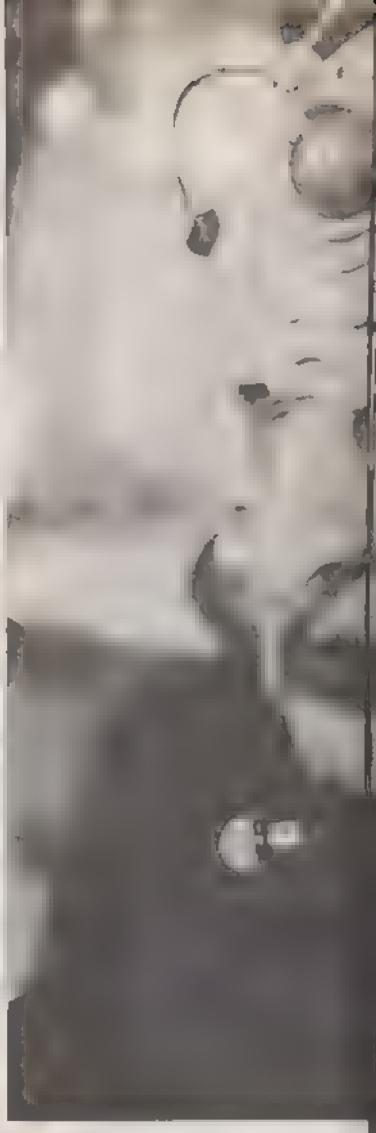
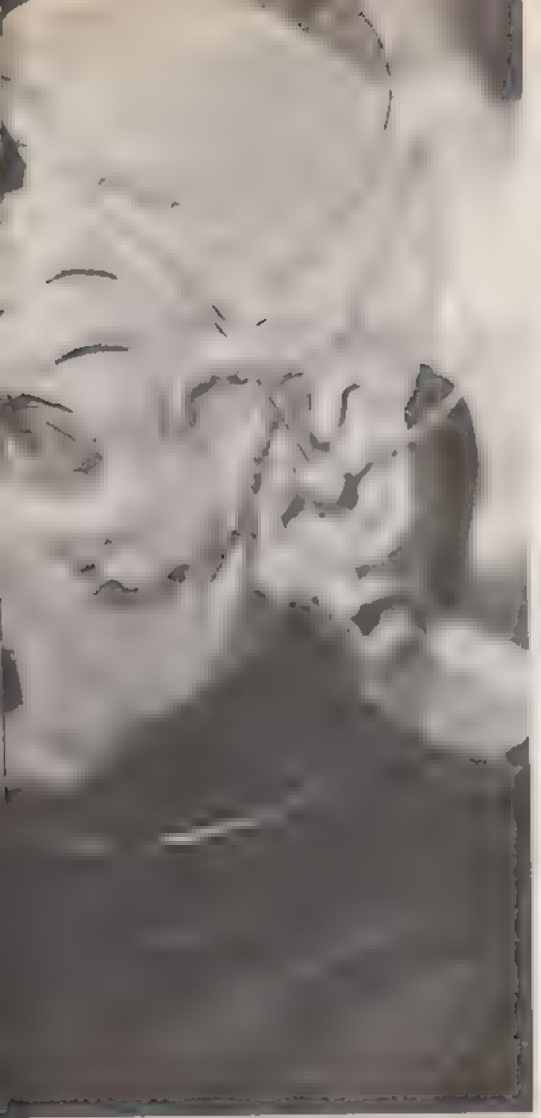


RESUR OF THE

Daleks. The very word sums up all that is evil in *Doctor Who*. Ever since Terry Nation's creations first terrified a generation on that late December evening in 1963, they have returned again and again to menace the Doctor and his companions. They have even been the cause of death to one or two of them . . .

Their return, after a five year absence (the longest space of time between a Dalek story and its successor) is a sensation awaited by fans of the programme with bated breath. While few have any doubt that *Destiny of the Daleks* was not the resounding success it could have been, *Resurrection of the Daleks* has all the hallmarks of a classic. Writer Eric Saward, apart from being the programme's current script editor, walked off with the **Doctor Who Monthly** Season Survey awards in 1982 for best story with *Earthshock*, best monster with the Cybermen, best episode (*Earthshock* 4). He also won second best story with *The Visitation*, whilst his monsters the Terileptils were runners up in the favourite monster section, and the character from that story, Richard Mace won best supporting role. With a case history like that, Eric has a lot to live up to. The director of the story is a newcomer to *Doctor Who*, Matthew Robinson, but that doesn't seem to deter him. He handles the Daleks as if he's been working with them for years - a mixture of good and unusual camera angles, superbly atmospheric lighting and very good sets.

The Daleks aren't the only returning monster, though. At the end of *Destiny of the Daleks*, their creator, having failed in his attempt to aid their victory against the Movellans, was caught and encased in a cryogenic chamber, frozen



in ice for his long journey back to Earth and a trial. Could it be that still the Daleks seek their creator and once again make a bid to reclaim him? If so, for what reason? Are there still Movellans to be fought, or Thals from their home planet? Perhaps they are on the trail of the Doctor Whatever their reason, getting Davros back is their aim and it seems unlikely that anything can stop them.

Filming for this, the fourth story of the new season, took place last Autumn around Tower Bridge in London and utilized the bank of the river Thames and an old warehouse. Exactly what the Daleks are doing in seemingly contemporary London, complete with good old English policemen, is a mystery, but all will be explained shortly.

Four guest stars join a very large cast in this story, and they are headed by ex-*Likely Lads* star Rodney Bews playing Stien. The tall, russet-haired and very attractive Rula Lenska plays a scientist called Styles (related perhaps to the man who supposedly started World War Three in *Day of the Daleks* back in 1972) and ex-*Play School* star Chloe Ashcroft is Laird. Lytton portrayed by Maurice Colbourne who older viewers may remember from the BBC's gritty mid seventies series called *Gangsters*.

This is Peter Davison's first and last Dalek story, thus making him the only Doctor so far to confront his oldest enemies only once. Mark Strickson of course plays Turlough and sadly Janet Fielding's Tegan Jovanka will leave the TARDIS crew during this story

Resurrection of the Daleks is destined to hit the screens mid February, and looks as if it could easily walk off with this year's Season Survey awards. ●

RECTION DALEKS

CAROLE ANN FORD

interview

by Richard Marson

Right: *The original 'unearthly child' of* Doctor Who. *Carole Ann Ford as Susan Foreman.* Below: *Two scenes from early William Hartnell adventures featuring the Doctor's two most precious possessions, the TARDIS and his grandaughter, Susan*

It was quite an exciting prospect to have the opportunity to interview one of the very first occupants of the TARDIS – actress Carole Ann Ford who actually started talking before the tape began turning!

I asked Carole how she had got into acting in the first place.

'I never really wanted to do anything else, actually, ever since I was a kid. I started dancing lessons when I was three years old.'

Going back twenty years to those first episodes of *Doctor Who*, how much of a team had she, William Hartnell, Jacqueline Hill and William Russell been?

'Oh, we got on very well. Bill Hartnell was lovely. There was a great team feeling.' This close relationship extended to the behind-the-scenes production people as well. 'We were in contact with David (Whitaker) and Mervyn (Pinfield) all the time. Yes, it was a great big consultative business – a much more chummy, family-type business than I think it is today, possibly because it's such a big production now.' Carole recalled wryly how she thought the programme would last only eight weeks. 'That's how long they took us for, originally.'

Of course with the emergence of the Daleks the programme's popularity received a massive boost and its future was assured. How did Carole view these most celebrated adversaries of the Doctor? 'They were fantastic — wonderful — great!' The mix of science fiction and historical stories being more noticeable in the first seasons, I wondered which Carole preferred. 'It's a bit difficult to say. It depended which one you were doing at the time, because some of them were better written than others – so it's rather like saying what is your favourite medium: film, television or theatre. It all depends on what you're doing, but on the whole I think I preferred the historical ones.' In which case, had Carole a favourite writer? 'Terry Nation was marvellous, although of course he did mostly science fiction ones, John Lucarotti was tremendous too.' Funnily enough, it was neither of these two who wrote Carole's favourite script, *The Planet of Giants*.

'I liked that one. It was tremendous fun to do, it really was. The giant sets were superb — you almost didn't need to act.'

With a favourite story, there is nearly always one that stands out in comparison as the least enjoyable, and for Carole that particular one was *The Edge of Destruction*. 'That was the one where we went mad in two or three parts, simply because none of us knew what it was all about — we just didn't know what we were doing! Not just because it was so quick — it was just so weird, and whenever we said "But why are we behaving like this?" it was always a question of "Never mind, read the words and get on with it".'

Since, in those days, the programme was on nearly every week, I wondered if it had been very tiring being tied to such an unremittingly grinding schedule. 'Well, it was much more tiring than now, of ►

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PETER DAVISON

Above: The Doctor as personified by Peter Davison but his farewell Below left: Peter Davison with a Fearing as the Doctor's Australian companion Tegan [illegible] the third season of his [illegible] The [illegible] of this adventure the crew of the TARDIS encountered the [illegible] Terileptil creature [illegible] Seventeenth Century England [illegible] A worried looking Doctor and Tegan in [illegible] Betty. Right (pictured here to the right) was the guest star in Davison's first season Cybermen story [illegible] Fenner. The other female companion of Davison's Doctor was Nyssa played by [illegible] Brewster. Peter Davison with Mark Strickson as Turlough, a stranger given duty with [illegible] aboard the TARDIS.

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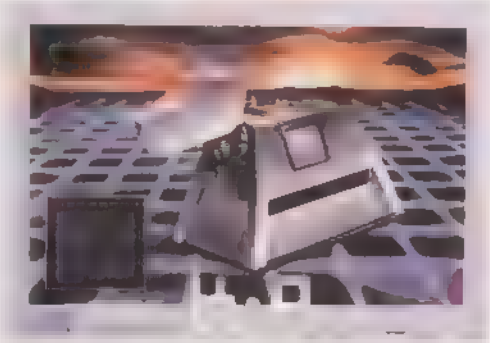

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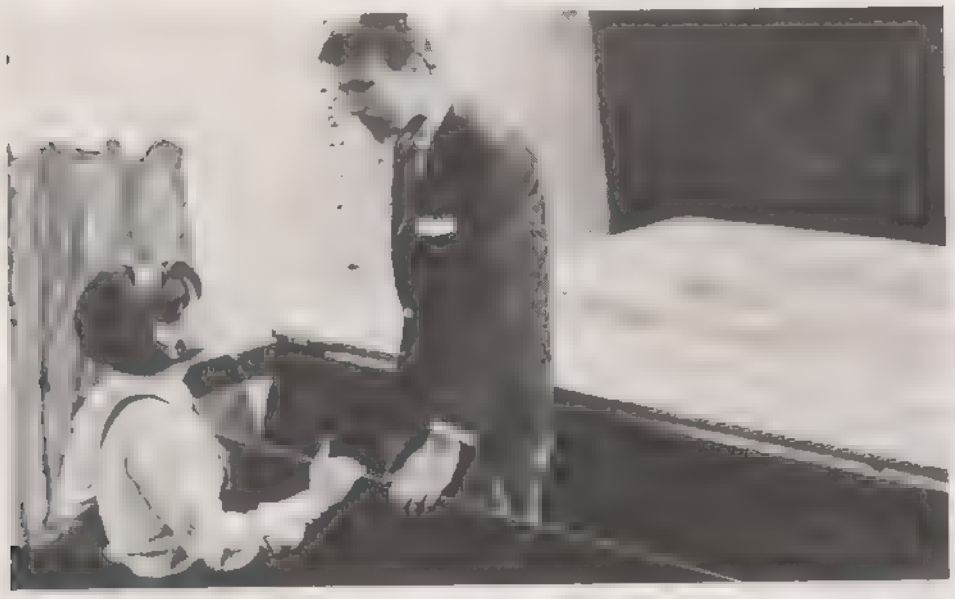
course. We didn't have as much time to do them in, and some of them were recorded as live. Also we didn't have the studio facilities then that they have now. When you consider that we were working in Lime Grove and the air conditioning there was not very good, the temperature was terrifying at times – we'd really sweat our heads off.'

With this schedule, had any special production problems emerged – things that regularly went wrong? 'Oh, I think the things that went wrong most often were the TARDIS console things just not popping up when they were supposed to and that sort of thing! Sometimes we could go for a second take, but more often not, and so a lot of things went out wrong. Obviously the general audience wasn't as aware of them as the fans are, but a lot of them did go out wrong because there wasn't the time for second takes or beacuse we were recording as live.'



The question of 'getting it right' before the recording was obviously important, then, as Carole confirmed when she answered my question about whether the cast ever made any additions of their own to scripts. She was quite emphatic, saying, 'It never had to be made up to time, but we certainly used to put some of our own ideas into it simply because of continuation of character. When you are doing it for a long period like that, inevitably new directors come in who don't necessarily know every aspect of your character, and there are writers to come on to the programme likewise, and so you have to change things when you know your character just wouldn't be doing this.'

Speaking of character changes, it is well known among fans of the show that the original conception of Susan was of a much weirder, tougher, sort of alien *Avengers* girl. By the time the girl came to the screen she was very different. Had this process annoyed Carole Ann Ford? 'The initial changes, yes, because the part I was offered finally ended up being something completely different, and if I'd known I was going to be asked to do the lady I finished up doing for a year, I wouldn't have been quite so happy to do it.'

How had the 'original' Susan been offered to Carole? 'Well, I was doing another television play at the time, and up in the control box was not only the director of the programme I was doing but also Verity Lambert and Waris Hussein. I've never yet asked her what she was doing up there! I presume she was just a friend of the man directing it, and they often go from control box to control box and watch what's going on. Whether or not she said to him, "I'm looking for someone for this part" and he said, "Well, come and have a look at ►

Top *The Daleks, metallic monsters from the distant planet of Skaro, interrogate Susan and the Doctor.* Middle *Carole Ann Ford strikes up a conversation with the man in a matchbox, William Russell as Ian, in the scene from* Planet of Giants. Bottom *Susan is about to find herself whisked off in the TARDIS from the blackboard jungle of the classroom to the prehistoric jungle of* The Dead Planet.

this girl". I don't know. I never did ask her — I really must!' And Carole gave her infectious laugh, adding, 'Anyway, they saw I was a good screamer and offered me the part!"

Had her unhappiness with the changed character of Susan manifested itself as a desire to leave the cast earlier than *The Dalek Invasion of Earth*? Carole at once became more serious. 'I would have been happy to have left earlier' was her unequivocal reply.

Turning to the effect that her role in the show had on her career, which she gave up at one point to take on the responsibility of a family, I asked Carole if she had worried about type-casting in those early days. 'Not at first, no. If you're doing something which you think is going to last eight weeks, it's not something to worry about.' Yet even today Carole is stopped in the street and recognised as Susan. 'It happens tremendously often. And people writing to me — yes, I still get that now. It's never stopped. I get letters from all over the place — it's amazing.'

Current occupants of the TARDIS have often expressed their difficulties in dealing with their avalanche of fan-mail and I wondered if Carole had a solution for them? 'Every so often I put aside a few days and just say "Don't talk to me" while I try to deal with it. It's always a problem too to know whether to answer the person who wrote to you most recently first, so that at least somebody gets something on time, or whether to start with some poor person who wrote to you months ago — in which case everybody gets a reply late.'

When I asked Carole if she ever watched

herself in *Doctor Who*, her first reaction was a sort of dubious affirmation followed by a more detailed explanation. 'I always hate watching myself, I loathe it – I sort of sit there with my nails digging into the palms of my hands, and when it's over my palms are bleeding!' This certainly gave a whole new dimension to the phrase 'sweating blood for one's job'!

Was Carole surprised that *Doctor Who* had lasted twenty years? 'Yes, I'm really astonished. I haven't watched that many myself not so many as to be able to make a direct comparison – but the ones I have watched are so totally and utterly different.' The news that Peter Davison is leaving after only 70 episodes has surprised many people Did Carole think it was too soon to move? 'I honestly don't know because I haven't seen many with him in it. They do seem to have a lot more fun doing it now than we did then.

What had made Carole decide to appear in *The Five Doctors*? 'Well, it's fun, isn't it?' she laughed 'We all had a great deal of fun doing the Special.' As William Hartnell's 'grand daughter', Carole is perhaps best able to judge Richard Hurndall's performance as the first Doctor. 'Marvellous, wonderful Spooky, actually. No, he hasn't recreated him he hasn't tried to do another William Hartnell and yet somehow or other he looks so much like him. I suppose that's John's (Nathan-Turner) doing, actually casting him, knowing the sort of performance he'd give. John is lovely, everybody gets on well with him '

Far left *After the TARDIS materialises aboard a spaceship orbitting a strange alien planet Susan and Barbara (Jacqueline Hill) are warned by John, one of the crew, about the mysterious creatures know as* The Sensorites. *Underneath that, Susan chats to an oriental friend while visiting Thirteenth Century China* Top left *On a bleak alien planet Susan leads the time travellers to the safety of the TARDIS.* Middle left *Stephen Darnell senses something isn't right in* The Sensorites Below left *There is trouble afoot for Susan and Barbara in the very first* Doctor Who *story,* An Unearthly Child Above *Susan is accosted by a Chinese wrestler!* Below *A portrait of Carole Ann Ford.*

When *The Five Doctors* is shown Carole Ann Ford's palms will be spared as she will be in Chicago for the American convention How had she enjoyed the BBC's convention held at Longleat in April? 'I enjoyed it a lot – it was fascinating ' I suggested that perhaps some of the questions to the forum from the audience had been a little bland, not to say inane. 'Not inane – no, of course not inane! It's really nice that people take an interest in what one's doing but obviously one does get asked the same questions many, many times '

It was at the Longleat convention that the news of Carole Ann Ford's return to acting was received by a delighted audience I asked Carole finally what her future plans involve 'It's difficult to say exactly. I don't plan, actually - I am asked to do all sorts of things and it gets difficult to plan.'

I would like to thank Carole for her time, for her patience and charm, and also to thank Anne Mottershead at Harlow Playhouse for arranging the interview. It only remains to wish Carole all the best for her return to acting and her continued success in the future. ●

DALEKS AND D

Doctor Who Magazine presents a special report, from the studio floor,

Television is a rushed experience, it consumes vast amounts of talent and energy to produce a correspondingly large output. A prime example of this is of course *Doctor Who*, where, since twenty six 25-minute programmes are scheduled each year, time waits for no man and speed is of the essence.

Arriving at the studio where the penultimate recording session of *Resurrection of the Daleks* was about to take place you might be forgiven for thinking the atmosphere peaceful, undisturbed. Five minutes later the scene had changed and changed abruptly. The set - a warehouse began to fill up rapidly with people, principal among whom was the Production Manager. It is he or she who is the Director's on-set assistant, in charge of the running of the floor. If a particular department has to be told off for making too much noise, it is the Production Manager's job. Without his authority, the studio would soon become chaotic, with actors, technicians and cameramen all striving to compete for the Director's attention. The Production Manager unites all these elements and channels them to the recording of the session's required takes, which are kept on a clipboard to be ticked off as they are satisfactorily 'in the can'.

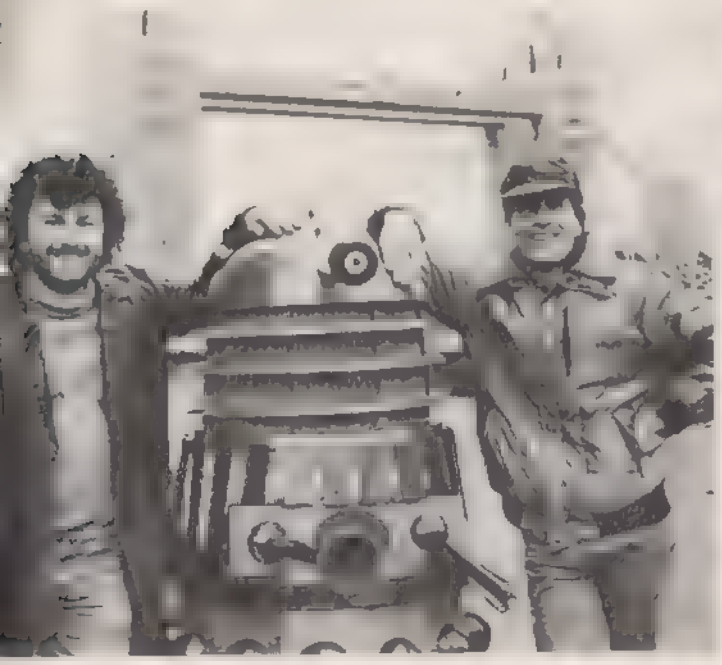
Without saying anything very much about the plot of *Resurrection of the Daleks*, I can reveal that it does involve a lot of extras – just one aspect of the expensive, polished look the production possesses – and one of the first shots required a few of them to 'die'. It took five takes to get the shot completed as either technical or performance problems spoilt each successive attempt. To make *Doctor Who* the visually faultless spectacle it is today, there can be no mistakes.

Another highly important aspect of the recording of a show today is the special effects element. The scenes being recorded in this particular session required the constant presence of a smoke machine capable of producing billowing clouds to order. If it faded too quickly, another take had to be mounted. Poor Peter Davison managed to get through a faultless performance with one Dalek only to discover he couldn't be seen on screen because the smoke had been too enthusiastically applied!

A number of explosions had to be arranged - an intricate job for reasons of ►

DEAD EXTRAS

on the filming of the new season story, Resurrection of the Daleks.



Left *This rather distressed Dalek shouldn't have disagreed with the Director on the set of* Resurrection of the Daleks. Above *Producer John Nathan-Turner and Director Matthew Robinson (with cap) with the most famous of* Doctor Who *monsters on location at London's Tower Bridge.* Below *Two of the imposing stars from* Resurrection of the Daleks. Right *Turlough (Mark Strickson) lurks in the shadows of the studio set.*

both safety and time. To make these more realistic visual effects had an aerosol paint that 'charred' and 'burnt' on cue. The dedication these men have was evident in the loving attention to the tiniest of details – electrical cables being removed from vision so as not to spoil the illusion.

Having expected the Director to stay up in the gallery, I was surprised when Matthew Robinson, a young man in blue sweat-shirt and jeans, appeared on the floor to direct some of the more complicated shots. It was fascinating to watch him work – absorbed in the action and in what was a very impressive series of shots. If the rest of the story is directed as excitingly, then Robinson is a find of rare quality, well up to the standard of Peter Grimwade, Peter Moffatt and Fiona Cumming.

The Daleks in this story look and move as impressively as their predecessors, and indeed more so than in such travesties as *Destiny of the Daleks*. John Nathan-Turner and his team are once again making them great enemies, a force for the Doctor to reckon with, instead of a tired foe good for a cheap laugh.

The sets look so solid and credible on screen that it is indeed amazing to think that these are merely sections of skilfully painted wood which, from behind, look distinctly unsafe to those unused to studio sets. This also applies to some of the props used, particularly the TARDIS itself which took some fifteen minutes to move from its position behind one section of the set into prominence.

The acting was really exemplary. Brian Miller of *Dugdale* fame, providing one of the Dalek voices, proved a worthy successor to such men as Peter Hawkins. Peter Davison, Janet Fielding and Mark Strickson were all consistently brilliant and so very natural in their regular roles that it makes the news that all three are leaving the show still more poignant.

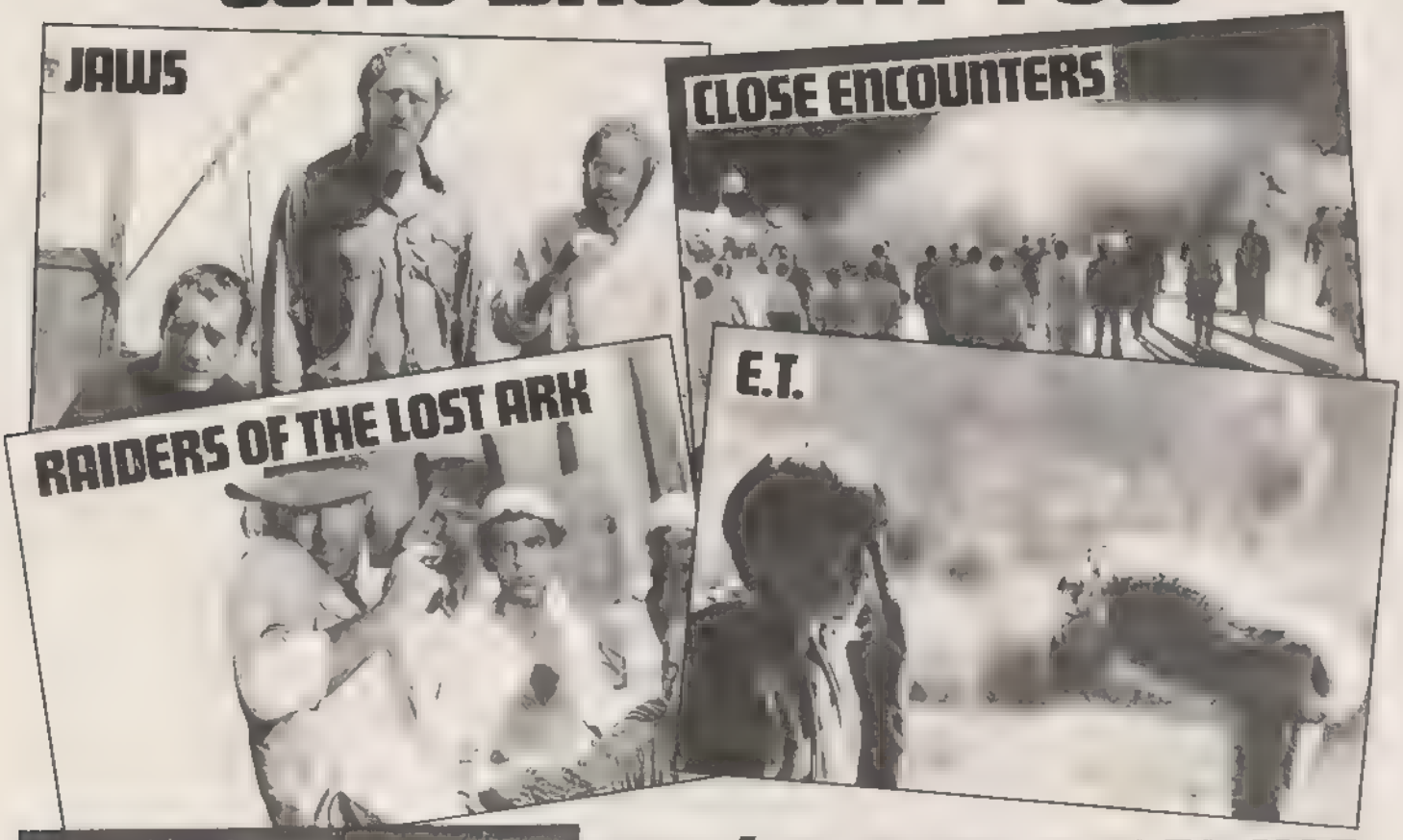
While much of the atmosphere of *Resurrection of the Daleks* seemed to represent a return to the great days of the Daleks' past with elements of such classics as *The Evil of the Daleks*, *Genesis of the Daleks* and *Day of the Daleks*, the feeling of change was also very much embodied in the serial. With the continuity and character identification that have become so much a hallmark of current production values, the story has a number of interesting and telling revelations to make, being a tremendous exploration of the Doctor's past, present and future.

It would be unforgivable to reveal any more than that because the story is bound to have a gilt-edged feel about it when it is shown. The production team have worked very hard on *Resurrection of the Daleks* and it shows. It is a fast paced, exciting adventure and well worth the perfectionism that went into its making. Even with one more full day's studio work to come, an extension was deemed necessary, requested and granted.

When the evening's session was at last over, it was time for everyone to relax and breathe a sigh of relief. Their long awaited work was finally 'in the can' with only the weeks of editing and dubbing to follow.

Above: *A character from* Resurrection of the Daleks *stands before an intricate set design.* Facing page, top: *Davros, the evil creator of the Daleks, supervises activity in the main control room.* Middle: *Two Daleks burst through the wall exterminating everything in sight!* Bottom: *Once again the Doctor confronts the twisted form of Davros.*

STEVEN SPIELBERG, THE MAN WHO BROUGHT YOU



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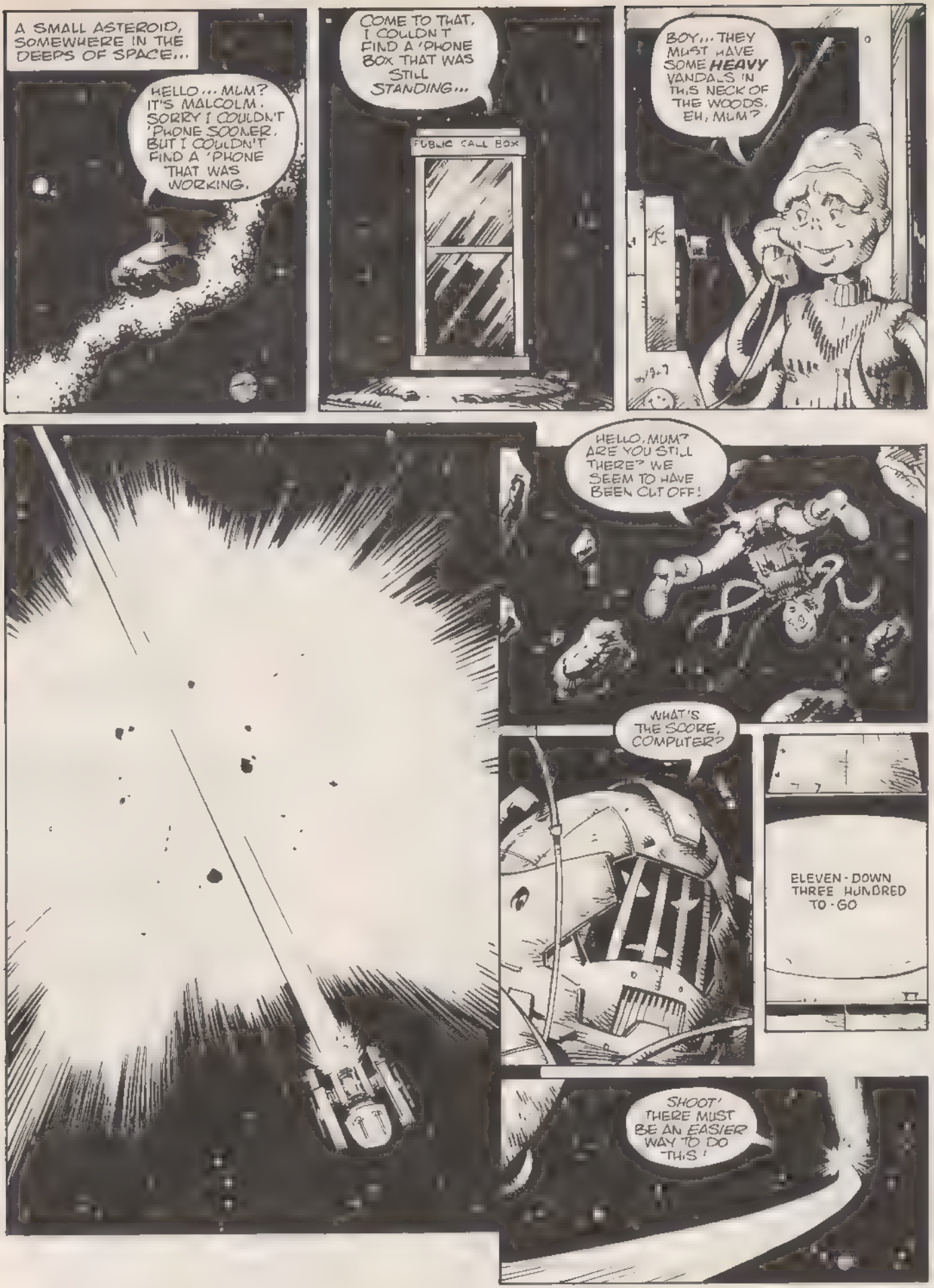
YOU GOTTA HELP US! GET ME OUTTA THESE CHAINS!
THAM!
HERE BE TREACHERY, HERE BE TREASON... THE DOGS OF WAR DO BITE THE HAND THAT FEEDS 'EM!
AVAUNT! REMEMBER THE IRON LADY!


A SMALL ASTEROID, SOMEWHERE IN THE DEEPS OF SPACE...
HELLO... MUM? IT'S MALCOLM. SORRY I COULDN'T 'PHONE SOONER, BUT I COULDN'T FIND A 'PHONE THAT WAS WORKING.
COME TO THAT, I COULDN'T FIND A 'PHONE BOX THAT WAS STILL STANDING...
PUBLIC CALL BOX
BOY... THEY MUST HAVE SOME HEAVY VANDALS IN THIS NECK OF THE WOODS, EH, MUM?
HELLO, MUM? ARE YOU STILL THERE? WE SEEM TO HAVE BEEN CUT OFF!
WHAT'S THE SCORE, COMPUTER?
ELEVEN - DOWN THREE HUNDRED TO - GO
SHOOT! THERE MUST BE AN EASIER WAY TO DO THIS!

SO" THESE ARE THE RINGLEADERS? WHAT A SORRY LOT. BUT THEN, MOST SUBVERSIVES ARE.
I ASSURE YOU, THAT WE ARE INNOCENT OF ANY CONSPIRACY.
IN THE FULNESS OF TIME, YOU'LL...
WHAT DO YOU WANT HERE? WHERE ARE YOU FROM?
HOW DID YOU GET HERE? NO LIES NOW. YOU WON'T SPEAK?
WREKKA! BEHEAD THE DARK ONE!
ALRIGHT! STOP!! WE CAME HERE IN A TIME MACHINE!
DID YOU SAY...
TIME
MACHINE?
TIME IS MONEY

TO BE CONTINUED.

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When Chancellor Goth discovered the severely disfigured Master on the planet Tersurus, he brought him to Gallifrey to help him steal the power to regenerate. Luckily the Doctor put a stop to this, causing the Chancellor's death, but allowing the Master to escape having stolen enough energy from the mystical Eye of Harmony to keep him alive until suitable power could be found. The next time the two "best enemies" crossed paths was in the Union of Traken, where the Master stole the powers of the Keeper and seized upon the body of the hapless Councillor Tremas. Having procured the body, the Master set about trying to rid the universe of the Doctor. In this he failed, only causing the Doctor to regenerate. Finally he trapped the Doctor in a world of his own making, Castrovalva, but again the Doctor outwitted him, leaving the Master trapped in a rapidly disintegrating city. Although the Master escaped, his TARDIS was clearly damaged and he sought the power of the Xeraphin to repair it. This he succeeded in doing, picking up a robot called Kamelion on the way. He utilized Kamelion's powers on medieval Earth by trying the stop King John signing the famous Magna Carta. The Doctor again got in the way and stole Kamelion for his pains.

Presumably, by now, the Master has realised that disposing of the Doctor isn't going to be easy. In *The Five Doctors* he was offered, by the Inner Council, a complete set of new regenerations in exchange for aiding the Doctor in the Game of Rassilon. In the event he never received his reward but clearly seeks a way of regaining his virtual eternal existance.

How exactly a particular planet can offer a solution to this problem is a mystery that will be solved shortly in the fifth story of the new season, *Planet of Fire*. The story is written by part-time director, part-time writer Peter Grimwade, whose previous two stories have been received as conversely as chalk and cheese. Whilst *Time-Flight* fared rather badly in the Season Survey of 1982, 1983 saw *Mawdryn Undead* do very well indeed. Director for this story is the prolific Fiona Cumming, believed by many fans to be the best director in the current team of *Doctor Who* regulars. Previously Fiona directed *Castrovalva, Enlightenment* and last years Season Survey winner, *Snakedance*.

Filming for the story meant an excursion 'to the sun' – the Canary Islands and Lanzarote in particular. For the third time in the programme's history the BBC's cameras travelled abroad and as producer John Nathan-Turner said in the **Doctor Who Monthly Winter Special** "The locations will be flaunted – if we're going to spend (money) let's see it." And see it we will as it doubles as both the actual planet of fire *and* and island in the Mediterranean It is on this island where new companion Peri Brown and her Step-father, Professor Howard, are holidaying. However Peri almost drowns whilst swimming, until saved by Turlough. Taking her aboard the TARDIS the Doctor then leaves the island and the crew are destined to encounter the Master.

Joining Peter Davison and Mark Strickson are, of course, Anthony Ainley as the Master and Nicola Bryant as Peri. On the planet they will meet Peter Wyngarde as Timanov, Barbara Shelley as Sorasta, James Bate as Amyand and Jonathan Caplan playing Roskall. Back on Earth, Howard is played by Dallas Adams and once again supplying the voice of Kamelion is Gerald Flood.

Planet of Fire also has one other claim to fame it will finally reveal the truth about Turlough, who he is and where he came from. Needless to say, the story also marks the departure of Mark Strickson from the series early in March. ●

preview

PLANET OF FIRE

Matrix

data bank

As this is my first go at running the *Matrix Data Bank* I think a little explanation of the answers is in order: I feel it essential to point out that a great many of the answers given are speculation – over a twenty-year period, continuity is bound to have suffered in the cause of good stories, therefore it is nigh on impossible to explain, for example, why the Doctor in *Pyramids of Mars* informed Sutekh that the TARDIS controls were isomorphic (ie only the Doctor can operate them) when previous and subsequent stories have shown companions etc piloting the TARDIS. The only solution I can offer in this case is to say that the Doctor merely lied to Sutekh, which in itself is pretty daft as Sutekh had no problem reading the Doctor's mind and would presumably have realised. Still, there you go . . .

The most popular questions at the moment seem to concentrate on the recently screened *The Five Doctors* story, and so to start us off, Michael Frame of Whetstone in London wants to know when the First and Third Doctor were scooped from. The First Doctor could have been lifted at anytime from his time stream, although as both he and Susan recognised the Dalek, I venture to suggest that it is certainly after their premiere meeting with them on Skaro. As with *The Three Doctors*, the Doctor was seen pottering about in a rose garden, which if nothing else, made for nice continuity. In his novel, writer Terrance Dicks says that the Doctor was 'nearing the end of his first incarnation', so that's the best answer I can give to that. The Third Doctor knew Sarah Jane, which ties him down to his last season. As the first three stories of that season virtually ran together, it probably occurred between *Death To The Daleks* and *Monster of Peladon* or between the latter and *Planet of the Spiders*.

One of the most asked questions has been to our preview of *The Five Doctors* a few issues back, when we printed a still of Victoria. The question is simply why print the picture as Victoria didn't actually appear. This is because Deborah Watling was originally to appear in the story and when the photographs were being assembled, we still thought she was. Exactly why Victoria didn't appear will be explained in an interview with Deborah Watling which should turn up in **Doctor Who Magazine** shortly.

Many people have asked "Where did the opening clip of William Hartnell come from?" Suggestions have varied from the close of the 1966 story *The Massacre* to *The Tenth Planet*. It is in fact from the closing moment of *Flashpoint*, the final episode of *The Dalek Invasion of Earth* as the Doctor says goodbye to Susan.

Another popular question refers to our Cyberman history in **Doctor Who Magazine 83**, when we stated that *The Five Doctors'* Cybermen were from the nineteenth century. Readers have pointed out that there is no evidence to support such speculation – yes, you are all quite right, but before you ask, I have no idea when or where the Cybermen *did* come from!

Finally on *The Five Doctors*, a large amount of viewers have asked how the Doctor knew that Jamie and Zoe had had their minds wiped in *The War Games* as there wasn't time between such actions happening and the Doctor's trial in the same story for the Doctor to have escaped in his TARDIS and gone to Earth to see the retired Brigadier. That, I think, is a prime example of continuity rightfully being put to one side for the sake of story. Unless anyone out there has a solution?

Now then, James Goss of Olney in Buckinghamshire says that he has recently bought an old book and "It was called *Doctor Who in an exciting adventure with the Daleks* by David Whitaker. It was published by Armada Books ➤

Two Daleks stop the Doctor (Tom Baker) to ask directions.

Send all your Doctor Who questions, on a postcard please, to: Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., 23 Redan Place, Queensway, London W2 4SA.

Matrix
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and turned out to be an early print of *Doctor Who and the Daleks*. Is it rare?" The book, the first *Doctor Who* paperback was released in 1964, is indeed the original of the first Target book and I've seen it fetch up to three pounds, so James I think that as you paid a mere five pence, you've got yourself a bargain.

Michael Williams who lives across in Newport, Gwent asks two questions, the first concerning the second Dalek story – was it called *World's End* or *The Dalek Invasion of Earth*? The latter is correct, the former being the title of the first episode. For those of you who don't know London's geography, apart from being an apt description of London in 2064, World's End is also part of Chelsea, where the Dalek saucer was based. Michael's second question concerns this magazine. He points out that as we've done 'special' issues devoted to one Doctor, have we ever done a Tom Baker issue? The answer is yes, issue 51 to be precise.

Back to books now, and the ironically named Great Bookham in Surrey is where Peter Roberts lives. He says that he has recently come across a copy of the *International Science Fiction Yearbook of 1979*. "In the section on *Doctor Who*," Peter explains, "it refers to W.H. Allen. In the list of books it was printed that in November and December 1978 two books were to be published . The first book was entitled *Doctor Who and the Witch Lords* of which I've never heard and the second was called *Doctor Who and the Vampire Mutations* which was the experimental title for *State of Decay*, but that wasn't shown until 1980." Well, the Yearbook has got it right . . . *and* wrong. *Vampire Mutations* was originally to be broadcast as the opening story to the fifteenth season of *Doctor Who* but was cancelled by order of the 'upper echelons' of the BBC who felt that the story would be seen as a 'send-up' of their spectacular *Dracula* TV movie of the same year. Thus the Yearbook publishers were presumably working on an early provisional list of Target's when they thought the story would be broadcast. *The Witch-Lords*, however, was an earlier title for the same story, so how they thought the same book would be published under a different title one month apart is anyone's guess!

John Hipperson of Bath writes in to question Graham Spencer's suggestion that Bessie last appeared in *The Three Doctors*. John asks whether the car the Brigadier owned in *Mawdryn Undead* was in fact Bessie. The answer to that is no, although maybe Bessie inspired the Brigadier to buy the old car he *did* have. Incidentally, Bessie's last chronological appearance was in fact in the Tom Baker premiere story, *Robot* (1974/5), although her last TV appearance was, of course, *The Five Doctors*.

Three questions now from Tom Cardigan of Illinois, in the U.S.A. He starts by asking where the mathematical formulae mentioned in *Matrix Data Bank* in issue 79 came from. They are from the 1972 imprint from Piccolo books, entitled *The Making of Doctor Who* by Malcolm Hulke and Terrance Dicks. They are used by the authors in their fictionalised account of the Doctor's trial. Secondly, Tom asks if any story other than *Logopolis* has featured a real police box. Well, the only one I can think of offhand is the 1965 Dalek story, *The Chase*: when Ian and Barbara return home they come across some real police boxes and jokingly check to see if they are the TARDIS! Finally, Tom asks for the correct story titles for stories B, C, H, P and Y. The answers are *The Daleks* (*Dead Planet* was the first episode, and *The Mutants* was a working title), *Edge of Destruction* (*Beyond the Sun* was the title of the first episode of Malcolm Hulke's aborted *Hidden Planet* tale), *The Reign of Terror*, *The Crusade* (*The Crusaders* is the book title) and *The Celestial Toymaker* (*The Celestial Toyroom* being episode one's title).

Finally this time around, A. Carroll of Harrow wants to know how the Doctor went to Peladon in *Curse of Peladon*, if the TARDIS was grounded, and what happened to Captain Munro in *The Silurians*. Firstly, the Time Lords sent him, again using him as their intergalactic trouble-shooter, and secondly, presuming the good captain returned to the regular army, and Captain Hawkins took his place in the Silurian story, although Hawkins didn't live to tell the tale!

Keep those questions flooding in. See you next issue. ●

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